

United States Department of the Interior
National Park Service

SENT TO D.C.
12-31-97

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Belmonte Flats

other names/site number _____

2. Location

street & number 4257-4259 South Dr. Martin Luther King Drive, Jr. and 400-412 East 43rd Street

city or town Chicago vicinity _____
state Illinois code IL county Cook code 031 zip code 60653

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide X locally. (_____ See continuation sheet for additional comments.)

William L. Wheeler / SHPO
Signature of certifying official

12/29/97
Date

Illinois Historic Preservation Agency
State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

=====
4. National Park Service Certification
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I, hereby certify that this property is:

_____ entered in the National Register	_____	_____
____ See continuation sheet.		
_____ determined eligible for the	_____	_____
National Register		
____ See continuation sheet.		
_____ determined not eligible for the	_____	_____
National Register		
_____ removed from the National Register	_____	_____
_____ other (explain): _____		

Signature of Keeper

Date
of Action

=====
5. Classification
=====

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register N/A

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: multiple dwelling

Current Functions (Enter categories from instructions)

Cat: VACANT/NOT IN USE Sub: _____

7. Description

Architectural Classification (Enter categories from instructions)

Chicago
Queen Anne

Materials (Enter categories from instructions)

foundation STONE
roof RUBBER
walls BRICK
TERRA COTTA
other _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

Number of Resources within Property

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register N/A

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: multiple dwelling

Current Functions (Enter categories from instructions)

Cat: VACANT/NOT IN USE Sub: _____

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Architectural Classification (Enter categories from instructions)

Chicago

Queen Anne

Materials (Enter categories from instructions)

foundation STONE

roof RUBBER

walls BRICK

TERRA COTTA

other _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
X C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- a owned by a religious institution or used for religious purposes.
b removed from its original location.
c a birthplace or a grave.
d a cemetery.
e a reconstructed building, object, or structure.
f a commemorative property.
g less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance 1893-1896 Significant Dates 1893 1896

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder Patton and Fisher, Architects

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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9. Major Bibliographical References
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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

___ preliminary determination of individual listing (36 CFR 67) has been requested.

___ previously listed in the National Register

___ previously determined eligible by the National Register

___ designated a National Historic Landmark

___ recorded by Historic American Buildings Survey # _____

___ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

___ State Historic Preservation Office

___ Other State agency

___ Federal agency

___ Local government

___ University

X Other

Name of repository: Chicago Historical Society

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10. Geographical Data
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Acreage of Property Less than one acre

UTM References (Place additional UTM references on a continuation sheet)

Table with 4 columns: Zone, Easting, Northing, Zone, Easting, Northing. Row 1: 1, 16, 449780, 4629400, 3, blank, blank, blank. Row 2: 2, blank, blank, blank, 4, blank, blank, blank.

___ See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====
11. Form Prepared By
=====

name/title Susan Benjamin, Partner and Victoria Granacki, Partner
organization Historic Certification Consultants date August 26, 1997
street & number 1105 W. Chicago Avenue, #201 telephone (312) 421-1131
city or town Chicago state Illinois zip code 60622
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Additional Documentation
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Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage
or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

(Complete this item at the request of the SHPO or FPO.)

name Gordon Cameranesi, East Lake Management and Development Corporation
street & number 2850 South Michigan Avenue telephone (312) 842-5500
city or town Chicago state Illinois zip code 60616

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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DESCRIPTION

SUMMARY

The eight-story Belmonte Flats¹ commands an impressive presence at a prominent location on Chicago's mid-south side. It is the tallest building in the Grand Boulevard area and can be seen from a distance east and west on 43rd Street. Along this section of Dr. Martin Luther King, Jr. Drive, where so many impressive residential structures have been lost, it stands as a fine example of a Chicago School building with Queen Anne and Richardsonian Romanesque detailing. Designed in 1893 (with a smaller annex in 1896) by the firm of Patton & Fisher, there are few other late 19th century tall apartment buildings remaining in Chicago. It is a fine example of a multi-family residential building by Patton & Fisher, a firm better known for its municipal buildings.

Despite years of vacancy, the Belmonte Flats retains much of its exterior integrity, with a massive limestone base, cylindrical corner tower, and ornamental terra cotta cornice. The interior lobby is also pretty much intact, with its original ornamental ceiling beams and some of its original mosaic tile flooring. The stairhall has also received few changes. On the upper residential floors, the original units have been subdivided, but the elevator hall and apartment rooms have an unusual feature, flooring with a decorative tile border surrounding a center section of wood strip floor. The Belmonte is scheduled to undergo a rehabilitation following the Secretary of the Interior's Standards for Rehabilitation.

LOCATION AND SETTING

The Belmonte Flats is located on the northeast corner of 43rd Street and Dr. Martin Luther King Jr. Drive in the center of Chicago's Grand Boulevard community area approximately four miles south of the Loop and 1-½ miles west of Lake Michigan. This Chicago neighborhood is bounded by Pershing Road (39th Street) on the north, 51st Street on the south, the railroad tracks west of State Street on the west, and Cottage Grove Avenue on the east.

The Grand Boulevard community area gets its name from Grand Boulevard, the wide, landscaped boulevard running north/south through it, now called Dr. Martin Luther King Jr. Drive. It is part of the park and boulevard system first laid out by the South Park Commission in 1874. Today King Drive begins at Cermak (22nd Street) and runs south to 115th Street. At 51st Street it meets

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the western edge of Washington Park, one of the city's large, regional parks. Just five blocks east of the Belmonte Flats site is Drexel Boulevard, a similarly landscaped boulevard which connects Oakwood Boulevard (39th Street) to the eastern edge of Washington Park, at Drexel Square.

The site has always been well served by public transportation, which has greatly contributed to the development of the area. By 1896, when construction of the Belmonte Flats was completed, the area was crisscrossed by street railways and contained stops on the elevated train that ran south from Chicago's Loop. Today's transportation routes follow the path of many of these historic lines. The Chicago Transit Authority's Green Line elevated rail service runs from the Loop to the south side, with a stop at 43rd Street, 1-½ blocks west of the Belmonte Flats. Also serving the site is the 43rd Street surface bus line and a bus line on Cottage Grove Avenue. The Illinois Central commuter rail line runs along the lakefront, 1-½ miles to the east, and parallels Lake Shore Drive, a limited access roadway. To the west approximately 1-½ miles is Interstate 90-94, commonly known as the Dan Ryan expressway.

Most construction in the Grand Boulevard area took place from 1890 to 1895. It consisted of masonry residences and three flats for middle, upper middle, and wealthy class families with the finer homes located along Grand Boulevard. Many buildings had limestone fronts and were Romanesque and Queen Anne in style. Houses on the Boulevard itself were small mansions. 43rd Street was lined with three-story commercial buildings and storefronts with apartments or other commercial uses above. Some of these structures remain, but the area as whole has experienced considerable deterioration and loss of building stock since 1950. The area's peak population was in 1950 when there were 114,000 persons. In 1990 Grand Boulevard had a population of 35,897.

The block that the Belmonte sits on is over half vacant. There are no buildings on the east end of 43rd Street at Vincennes, and the north half of the block, along 42nd Street, has only a handful of residential structures remaining. 43rd Street has few buildings along much of its stretch from State Street to Cottage Grove except at the "El" station west of King Drive. Revitalization of Dr. Martin Luther King Jr. Drive has been occurring further to the north in recent years, particularly from two blocks north of the Belmonte to 35th Street. It includes rehabilitation of historic masonry residential structures as well as new infill residential construction.

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PHYSICAL CHARACTERISTICS

The Belmonte Flats consists of two flat-roofed brick structures, connected at the third and fourth floors by an enclosed brick walkway. It is believed that the walkway was constructed in 1896 when the annex was built. The eight-story corner structure, built in 1893, is 50' x 78', with the short facade facing King Drive. The main entrance to the upper residential floors of the eight-story building is centered on the King Drive facade, and leads to a lobby and principal stair hall. The southwest corner of the building is marked by the entrance to a single storefront that fills the entire 43rd Street side of the building. The north and east sides are secondary elevations of common brick with little ornamentation.

The four story annex, built in 1896, is also rectangular in plan and is oriented towards 43rd Street. It is 50' x 84', with the 50' facade facing 43rd Street. Only the 43rd Street facade can be considered a principal facade; the other three sides are of common brick with little ornamentation.

The two structures sit on four city lots. They are sited with the short end of the eight-story building meeting the long end of the four-story building to form an L-shape that partially encloses a private yard. This yard is in the rear of the two buildings, but has a small amount of frontage on King Drive. The remains of a circular stone pool and fountain still exist in this yard.

The Belmonte Flats original eight story building at 4257 South King Drive is a good example of the three part vertical block described by architectural historian, Richard Longstreth. This type of commercial structure began appearing in the 1890s and was characterized by its division into three distinct zones, analogous to the divisions of a classical column: the base, the shaft, and the capital. In the Belmonte, there is a solid limestone base, with the upper seven stories in brick. The top story is set apart from the middle section by a projecting masonry stringcourse just below the window line and an ornamental terra cotta cornice above. The four-story Belmonte annex at 400 East 43rd Street, is characterized as a two part commercial block. This is the most common type of building composition used for small and moderately sized commercial buildings throughout the country between 1850 and 1950. The two-part division of the annex resembles the larger structure with its limestone base and upper floors of brick with terra cotta stringcourses and ornamentation. It does not, however, have a distinct top. It appears that at one time there may have been a small cornice, but it was never as prominent a feature as the top story is on the eight-story Belmonte.

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The style of the Belmonte is generally Chicago School, characterized by minimal ornamentation, simplification of wall treatment, a flat roof, and projecting masonry bow-shaped oriel windows on the principal facades. Its heavy massing is characteristic of Richardsonian Romanesque architecture, and the rounded bays and tower borrow from the Queen Anne style. One of the building's most prominent features is its eight-story cylindrical, engaged, corner tower. Ornamentation is predominantly non-historic. The top of the building features a decorative terra cotta cornice in a foliated pattern. A masonry and terra cotta parapet ascends above this. Window sills on the upper floors are terra cotta and the surface of the principal facades is further broken up with terra cotta stringcourses. On the four-story annex, the top floor features a pair of semi-circular arched windows with terra cotta, shell ornaments, and a terra cotta medallion centered above them.

Belmonte Flats: Eight story section

The south and west facades of this structure are the principal facades and have a similar architectural treatment, although they are not identical. The base of both facades is limestone, and is battered, that is, it flares out slightly at grade level. The coursing alternates between rows of broad and narrow flat stone bands. The west facade is treated as the residential entrance and contains a semi-circular arched doorway with two windows on the north side of it. The doorway is reached by four steps flanked by low stone walls with stone caps that serve as handrails. There are two windows of different widths on the north side of the door; each has a transom lite separated from the main window by a narrow stone band. Beneath these two windows are deeply-set basement openings. Under the larger of the two first-floor windows is a window with six small openings separated by stone muntins. On the south side of the residential entrance there is a large storefront window. The entrance to the storefront is located on the corner, at the base of the tower. Two rectangular entrances, surrounded by molded stone trim, flank a stone corner pier. These entries lead to a vestibule which then has two pair of wood doors with glass panels. The interior doorways, which open directly into the corner store, have sidelights and are topped by transoms. On the south facade, there are two large storefront window openings. At the east end of the base are two smaller windows, topped by transoms. There are small basement windows with a single opening beneath each of them.

The upper floors of the two principal facades are in face brick, laid in a stretcher bond. They are separated from the base of the building by a stone stringcourse. The six-story middle section of the west facade is four bays wide. On the north end is a curved oriel with three separate, double-

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hung windows on each floor of the bay. The oriel extends up from a rounded stringcourse above the first story of the building. The bays of windows on the second, seventh, and eighth stories have straight stone lintels. Floors three through six are topped by steel lintels supporting a soldier course of brick. The two openings on the second floor, between the oriel bays, are rectangular windows, each vertically divided by a wood mullion. On the third through seventh floors are windows topped by semi-circular arches, also vertically divided by a wood mullion. Within each half-window is a long, narrow, double-hung sash window.

The southwest corner oriel bay is punctuated with three separate, wood, double-hung windows. The windows on the second, seventh, and eighth stories have straight stone lintels. Those on floors three through six are topped by steel lintels supporting a soldier course of brick. Flanking the edges of this bay are brick pilasters with an alternating recessed and projecting brick pattern. These pilasters, which indicate where the chimneys are located, extend from the top of the limestone base through the wide band at the top of the seventh floor surrounding the west and south facades. They continue to the stringcourse at the top of the eighth floor, that is set beneath the ornamental flared terra cotta band at the top of the building. A small part of the south chimney extends beyond the roofline.

The south facade is five bays wide. On the west end is a curved oriel, similar to that on the west facade, with three separate, double-hung windows on each floor. In the center are two bays of double-hung windows. On floors three through seven, these windows are topped with semi-circular arches. Floor two has two rectangular windows. They are all single, double-hung windows, not divided as on the west facade. To the east of there is another shallow, curved oriel with three separate, double-hung windows on each floor. At the east end of the south facade is a bay of single, double-hung windows. On the second floor is a rectangular window and on floors three through seven, the windows are topped with a semi-circular arch. All window sills from floors three through eight, are terra cotta.

The eighth floor is different from the middle floors in that it has no projecting bays; windows are set against a flat wall. The corner oriel bay, however, continues through this floor. There is a projecting stone stringcourse which wraps around the west and south facades just below the eighth floor windows. It marks this floor as a separate section of the facade. All windows are topped by straight, stone lintels. Over each of the three oriels, there are two windows. Over the two semi-circular arched windows on the west facade are two rectangular windows, and another two over the two semi-circular arched windows in the center bays of the south facade. Over the

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bay of single, semi-circular arched windows at the east edge of the south facade, is a single rectangular window.

The cornice of the building has a terra cotta stringcourse just above the stone window lintels. Above this is a decorative terra cotta section in a foliate pattern which flares out at the top. This section is topped with another projecting band of terra cotta. Recessed slightly behind this decorative section is a brick parapet wall. The top of the parapet wall is crowned with a terra cotta cap.

There are iron fire escapes in the center bay of each of the two principal facades, from the second to the eighth floors. They are accessible from the pairs of windows in the center bays of each facade.

The north and east secondary facades of the eight-story building are common brick, laid in a stretcher bond. The north facade is organized in two sections. The western end, at the front of the building, is a solid brick wall with no windows. There is one loading door on the first floor at the west end of the building. The eastern end of the north facade is set back a few feet from the western part and has five bays. The setback occurs at a 45 degree angle and there is a single bay of windows on this setback wall. The rest of the facade is composed of four bays. The first bay on the east has one double-hung wood window. The next bay is a shallow, projecting metal oriel with three windows. The windows in the projecting bay are separated by wood mullions. The center opening has a large fixed pane below a smaller transom, and the flanking windows are double-hung. There are no sash in the east bay openings. On the first floor, there is no projecting bay and there is an exit door flanked by two windows instead of the three-window bay configuration. The last bay of the north facade has one double-hung window. The single windows are wood, double-hung sash, topped with segmental brick arches. There is an iron fire escape that provides access from the second through eighth floors through the two bays of windows to the west of the shallow, projecting bay.

The corner where the north and east facades meet is chamfered and has one double-hung window topped with a segmental brick arch on each floor, including the basement. The east facade, also of common brick, is three bays wide. The south bay has a window on each floor topped with a brick segmental arch and there is a fire escape that extends from floors two through eight. The center bay has a series of windows in the stairwell that are at heights between each floor. They also are topped by brick segmental arches. The third bay has a window on each floor, topped with

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a brick segmental arch. There is an enclosed brick walkway linking the east facade of the eight-story building with the west facade of the four-story annex at the third and fourth floors.

There was a fire on the eighth floor some time ago so that the roof is completely missing over the stairhall and in the front rooms on the side facing King Drive. Some parapet wall pieces are not in place, but the pieces themselves are on the premises and can be restored. Most of the sections of the chimneys that extend beyond the roof are missing.

Interior

The entrance to the residences is located on King Drive. A front door opens into an interior vestibule. From the vestibule, through a large, rectangular opening, there is a small area with the floor at the same level as the vestibule. A few steps up, and straight ahead, is the stairwell and elevator. Another few steps up to the north, is the lobby. The lobby has two rooms. Each has a stamped metal cove molding in a floral pattern alternating with egg and dart beading. One corner of the arched opening separating the two lobby rooms has a curved decorative bracket. A fireplace was once located in that corner. The floor has patterned mosaic tile, combining one-inch hexagonal tiles with a border of one-inch square tiles in a three color pattern. Some sections are missing. East of the lobby is a series of small rooms that appear to have been offices or a manager's apartment.

The elevator and principal stairwell area has wood paneled wainscoting. This continues on all floors. The original balustrade was composed of turned balusters and a handrail, with square newel posts topped with a carved wood floral trim. A few balusters and newel posts remain but most are missing. The original, open elevator cage is in place. It has decorative iron grillwork in a geometric pattern. There is a secondary staircase with a simple balustrade that has one-inch square balusters and square newel posts with flat tops. This stair is located in the rear, at the east end of the center section of the building.

There is a large storefront along 43rd Street at grade level. It extends from the entry at the southwest corner of the building about two thirds of the way to the east wall of the building. Stairs lead up a half flight to an upper level of the storefront. Only parts of the walls and the floor remain in this area.

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Originally the apartment building had two units per floor. These have been subdivided into multiple units. The upper floors have narrow corridors, approximately three feet wide. The principal stair and elevator core is in the center of the building, with long, narrow corridors wrapping around it on the north, west, and south sides. The corridor on the south side runs almost the entire length of the building, and connects to the walkway going to the four story annex at the third and fourth floors. The secondary staircase is in the center of the east wall, also adjacent to the south corridor. Corridor walls are plaster with a small baseboard and chair rail. The entry doors to the units have transoms and are cased in a simple, classical style trim, with flat vertical pieces and a small cornice piece on top. Some of the original trim remains. The floors appear to have been wood in most places although in some cases only the sub-floor is left.

Currently, there are two, two-room apartments along the west side of the building. They have a living room, small kitchen, and bath. Each appears to have had a corner fireplace in the back corner of the living room. Some of the tile surround remains. Along the north side of the building are two more apartments. The one in the center has a living room, kitchen, and bath. The one in the northeast corner has a living room kitchen, bath, and bedroom. Along the south side of the building there are four separate doors along the corridor leading into four rooms. These may have been either four, one room apartments, or two, two room apartments. Since there is no plumbing or kitchen fixtures and equipment remaining in the building, it is difficult to tell. There only seems to be two bathrooms for the four rooms.

In the apartment interiors, most of the principal rooms have floors with a wood strip center section, surrounded by a decorative mosaic tile border. There are several different tile patterns using a combination of one inch square and hexagonal tiles in three colors. The tile sections of these floors are generally intact. Some of the window and door casings remain in a few of the apartments. The bay windows, in particular, retain original casings in a simple, classical style. Most casings, however, are severely damaged or missing.

Belmonte Flats: Annex

There is one principal facade, facing south; the other three facades are secondary facades with little architectural treatment. The south facade is symmetrical, and is in face brick laid in a stretcher bond. At the base of the building there is a center entrance to the upper floor apartments, and a storefront on either side of this entrance. The entrance has a rectangular stone center section containing the front entrance. It is made up of a recessed, molded opening topped

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by a semi-circular arch and flanked by shallow corner capitals. Behind this opening, and up two steps up from the sidewalk is a shallow, exterior vestibule. A single, four-paneled wood door flanked by two narrow openings and topped by a simple wood cornice, leads to the interior lobby. There are two storefronts on either side of the entrance. They have been altered from their original appearance and now have brick infill at the base and the upper window sections boarded up. The original stone piers at the ends of each storefront remain.

There are three bays of openings on the second through fourth floors. On the west and east ends there are shallow, curved brick oriels containing three windows. Above the first and third floor windows of each oriel is a terra cotta stringcourse. The window sills are also of terra cotta. On all three floors the window lintels have soldier bricks in a stretcher bond. The third floor oriel window openings are separated by brick pilasters with Doric capitals. The top of each bay of oriels is capped with a stone and terra cotta cornice.

The center window bay is composed of a pair of double-hung windows per floor. On the second and third floors they are rectangular with a brick surround. There are foliated brackets at the base of each side of these windows. On the fourth floor, the windows have a semi-circular arch sprung from brick pilasters with Doric capitals. There is a shell ornament at the tops of these capitals and at the top of each arch. There are foliated brackets at the base of these pilasters. Centered above the fourth floor arched windows is a circular medallion containing a foliate pattern. There is a stone stringcourse across the top of the building, and above that, a parged area that may have once had some kind of ornamental cornice. There is an iron fire escape through the center section of windows on the second through fourth floors.

The east facade is common brick laid in a stretcher bond. It is topped by a brick parapet wall with terra cotta coping tile. There are six bays of windows on the second through fourth floors. The first bay towards the south end of the building has one double-hung wood window with a brick segmental arch and stone sill. The next bay to the north is a three-window projecting hexagonal oriel. The following bay to the north has one double-hung wood window at the level of the apartment floors. Each window has a brick segmental arch and stone sill. The next bay is in the stairwell and the windows are at a different level than the apartment floors. These window openings have brick segmental arches and stone sills. The next bay has one double-hung window at the level of the apartment floors. These window openings have brick segmental arches and stone sills. The last bay at the north end of the building has a three-window projecting oriel. The oriels are exposed to their wood framing so it is not possible to determine the original exterior

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finish material, although the other oriels on this building are brick. The oriels are topped with a projecting wood cornice and hipped roof. At the ground floor level of this facade, several windows have been bricked in.

The north facade is in common brick laid in a stretcher bond. It is topped by a brick parapet wall with terra cotta coping tile. The facade has four bays. The bays on the east and west ends of the facade have a brick hexagonal bay window. Each brick bay has three separate window openings with limestone sills and brick segmental arches. The two center bays each have one large window opening. The windows in the center bays also have limestone sills and brick segmental arches. The projecting bays extend to the ground, and the window pattern is the same on all four floors. Most of the wood window sash is missing. There is a metal fire escape providing access through the center windows on the second through fourth floors.

The west facade is in common brick laid in a stretcher bond. It is topped by a brick parapet wall with terra cotta coping tile. The facade is six bays wide. The first bay at the north end of the building and the last bay at the south end of the building have brick, hexagonal oriels which extend from the second through fourth floors. Each oriel has three windows, with two double-hung sash flanking a center fixed pane. These windows have steel lintels with no masonry arch. Most of the wood window sash is missing. Between the two oriels there are four bays with one window per floor. In the center bay the windows are at staggered heights where the interior staircase is located. The bays on either side of this stairwell window are at the same level as the apartment floors. All these windows have stone sills and are topped by segmental brick arches. At the first floor, there is a three window opening below the north oriel. Below the center bay, which is the stairwell, there is a doorway opening at ground level. Below the south oriel is a double-hung window. There is a metal fire escape connecting the bay of single windows to the north of the south oriel on floors two through four. The enclosed brick walkway from the east facade of the eight story building connects this facade at the third and fourth floors.

The lobby to the residences is fairly small. The outside door leads directly up a few stairs to a small stair hall. In this stair hall, the stairs are to the east, and a small space which leads to some rear rooms is on the west. The principal staircase, in the center of the building, is almost completely missing.

The upper floors are arranged around a central stair core which has small corridors on the west, north and east sides of it. There is a load bearing wall running north and south the length of the

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building. The corridors are narrow, approximately three feet wide, and have some baseboard and chair rails remaining. Across the south side of the building are two apartments. The one to the west has a living room, with pocket doors leading into another small room. There appears to have been a bath and small kitchen. The one to the east was slightly larger. It has a living room with pocket doors leading into an adjacent small room. There is a bath, kitchen, and small bedroom. In each of these apartments there appears to have been a fireplace. On some, only the tile surround remains.

On the west side of the building there are three apartments. The one opposite the central stair core has a living room, bath, and kitchen. The northwest corner of the building now has two apartments. One has two rooms and one has one room. The way a small entry hall accesses these apartments, it appears as though they were all part of the same apartment at one time. In the northeast corner of the building, there is one large apartment with four rooms and a kitchen. There may have been fireplaces in the room with the bay window in this apartment and the room with the bay window in the apartment in the northwest corner. There is one, one room apartment in the center of the east side of the building.

Many of the apartments feature ceramic tile flooring similar to that found in the principal rooms of the eight story section. In a few of the dining rooms, there is a small, built-in, wood, corner cupboard. Some historic window and door casings remain, primarily in the bay windows.

There was also a fire in the annex building. The fourth floor in the rear (north end of the building) is very damaged; there is no roof at all in that area and few walls remaining. The stairwell on the east end of the building is completely gutted to the brick walls.

1. The apartment building located at 4257-4259 Grand Boulevard and its annex at 400-412 East 43rd Street were referenced as the "Belmonte Flats" under apartments in the Lakeside Directory of Chicago, 1904. This is the earliest located reference under that name.

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SUMMARY

The Belmonte Flats, made up of two buildings connected by a two-story bridge, is locally significant and meets Criterion C for architecture for listing on the National Register of Historic Places. The structure that was built first, located at 4257-4259 South Dr. Martin Luther King, Jr. Drive, dates from 1893, and is a good example of an early Chicago School apartment building with Queen Anne and Richardsonian Romanesque detailing. In materials, massing and details, it is part of a building genre that prevailed in Chicago in the early 1890s for large office buildings, hotels, apartment buildings (or flats, as they were commonly called) and, on a smaller scale, six flats, three flats, town houses and some single family dwellings. Only a small number of the apartment buildings and hotels, many of which were built to accommodate visitors to the World's Columbian Exposition of 1893, however, remain. The annex, located at 400-12 East 43rd Street, was constructed in 1896 and is stylistically more disciplined, resembling the classically-influenced flats built subsequent to the fair. It is symmetrical and practically void of ornamentation except for some classical detailing in the fourth floor fenestration. The Belmonte Flats' period of significance is 1893 when the original building was constructed to 1896, when the annex building was built. Built adjacent to Grand Boulevard (today Dr. Martin Luther King, Jr. Drive) in a fashionable area where many of Chicago's wealthy families lived, these buildings were undoubtedly meant to provide better-class apartment homes before the type became popular in the early years of the twentieth century. The architect chosen for both was the Chicago firm of Patton and Fisher, highly regarded for designing libraries and schools. Today, in the Grand Boulevard community area as well as in the surrounding neighborhoods including Near South, Douglas, Oakland, Hyde Park and Kenwood, there are small scale buildings stylistically similar to the Belmonte Flats but no similar large apartments and hotels remaining. Over the years, the two buildings nominated have deteriorated and there has been spacial remodeling, but the historic interior detailing and the exteriors remain largely intact. They are currently being rehabilitated, conforming to the Secretary of the Interior's Standards for Rehabilitation.

CHICAGO SCHOOL OF ARCHITECTURE

The large imposing 1893 structure of the Belmonte Flats fits in the same category as several Chicago School buildings with Queen Anne and Richardsonian Romanesque detailing constructed between the late 1880s and 1900. The Chicago School of Architecture was an architectural movement, associated with the development of the tall commercial building, that developed in the last decades of the 19th Century in Chicago. The movement is usually associated with important advances in construction technology, with the exterior form of many Chicago School buildings based on the building's internal

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iron or steel skeleton. Other stylistic features also characterize Chicago School buildings. These include projecting oriels or bays to maximize light and ventilation, sparse ornamentation making the buildings appear quite modern, and a minimum of historical references. Typical Chicago School buildings that are characterized by the expression of their underlying metal frame include the Reliance Building by Burnham and Root, built in 1891 and 1894, and the Marquette Building, constructed by Holabird and Roche in 1895. Other Chicago School Buildings, like the Monadnock Building, constructed in 1891 by Burnham and Root, are more aptly characterized as Chicago School by minimal ornamentation and oriel windows. It is buildings like the Monadnock which are stylistically related to the Belmonte Flats. Both the Monadnock and the Belmonte Flats are also Richardsonian Romanesque in their basic simplicity and solid massing.

The Belmonte Flats was one of a genre of many large Chicago School five to sixteen-story masonry buildings constructed during the late 1880s and early 1890s as hotels, flats and what later came to be called apartment hotels. Stylistically these buildings were quite similar. They were all block-like in massing with cylindrical corner towers and featured oriel windows and simple flat wall surfaces. An early example was the Hyde Park Hotel, (demolished) located at Hyde Park Boulevard and Lake Park Avenue. Built in 1887-1888 by Theodore Starrett, a structural engineer who had worked for the architectural firm of Burnham and Root, it was a large eight-story building with suites of two to five-room apartments. One of the largest of the combined transient-residential hotels was the Chicago Beach Hotel (demolished) at Hyde Park Boulevard and Cornell. The architect is unknown. The fourteen-story Great Northern Hotel, (demolished) at the northeast corner of Dearborn Street and Jackson Boulevard, was built by Burnham and Root in 1892; and the Majestic Hotel at 29 West Quincy Street, was built by D.H. Burnham and Company in 1892-3 after John Root's death. Other similar buildings included the Metropole Hotel (demolished) at the northeast corner of Michigan and 23rd Street, the Lexington (later the New Michigan) Hotel (demolished) at the northeast corner of Michigan and Cermak Road, the Plaza Hotel (demolished) at the southeast corner of Clark Street and North Avenue and the Congress Hotel in Chicago's Loop. These were all were designed by Clinton J. Warren, the acknowledged leader among Chicago's architects of hotels and apartments.¹ The hotels located in Hyde Park and all of Warren's buildings except the Congress Hotel have been demolished. An unusual variation on the form, and very different from the Belmonte in plan and materials is the Brewster Apartments designed by R. H. Turnock, a obscure architect who had worked for the considerably more well known Chicago School architect William Le Baron Jenney. Located at the northwest corner of Diversey and Pine Grove on Chicago's north side, this Richardsonian Romanesque building is distinguished for its massive exterior of rough-faced granite block and hollow rectangular interior court with glass-decked bridges. It is a Chicago Landmark.

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The exterior starkness and general massing of the hotels and apartments constructed in the early 1890s was similar in spirit to several of the large office buildings that were built concurrently--other early Chicago School buildings.² The same simplicity of wall treatment, projecting oriels and corner pavilions can be found in the Ashland Block, (demolished) built at the northeast corner of Clark and Randolph Streets by Burnham and Root in 1892 and the Old Colony Building at 407 South Dearborn Street. The Belmonte Flats fits in the general stylistic category that prevailed for many tall Chicago buildings during the early 1890s, though the form is not readily recognized because so many of them have been demolished.

QUEEN ANNE STYLE

A number of Chicago School buildings contained Queen Anne features. The Woman's Temple Building, built by Burnham and Root in 1892 (demolished) and the Masonic Temple Building, also by Burnham and Root, dating from 1892 (demolished), were Queen Anne in their expression of a variety of roof, window and wall treatments. Other Chicago School buildings like the Old Colony Building at 407 South Dearborn, built in 1893 by Holabird and Roche, and the several hotels by Clinton J. Warren are related to the Queen Anne style in their cylindrical corners and their various kinds of windows and wall materials.

The Queen Anne style was popular from the 1890s through 1900s. The style was named and popularized by a group of nineteenth-century English architects, including Richard Norman Shaw. The name for the style is somewhat of a misnomer as the style had little to do with Queen Anne or the architecture that was popular during her reign. Instead, architects borrowed ideas from many different earlier eras including the Elizabethan and Jacobean eras.

On commercial and apartment buildings, the Queen Anne style was very popular with architects, builders, and clients because of the originality, abundant opportunities for the display of ornamentation, and its adaptability to a wide variety of building types, construction materials, and site configurations. Queen Anne buildings are identified by their picturesque silhouettes, large windows, projecting turrets and oriel windows, and tall, false-fronted pediments at the roofline. They often have a variety of surface materials both in their use of different textures and colors, and may be brick, clapboard, shingle, stone, terra cotta, stamped sheet metal or combinations of a variety of materials.

The Belmonte Flats is characterized by a number of Queen Anne features on its exterior. One of these is its variety of surface textures. At the base, the building is smooth-faced

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limestone, carefully laid in alternating broad and narrow horizontal bands. Detailing is simple and geometric, with crisply-cut corners. By way of contrast, above the cool white limestone topped by a stringcourse, are walls of a golden-colored, more roughly-textured brick. Above a stringcourse at the eighth floor, walls are of a still warmer red-toned brick. The building is then capped by a flared cornice of terra cotta in a shallow-relief ornamental curvilinear pattern. Like the walls, the fenestration is characterized by a variety of treatments. Many windows are straight topped; others have round arches. The bays vary, with some containing single windows, some windows grouped in pairs and some grouped in bowed oriels with three openings. A cylindrical tower, allowing multiple views, marks the corner as it does in many Queen Anne residences of all sizes. The chimneys, which no longer extend past the roof line, are an important feature; they project slightly beyond the plane of the building like a pilaster and are paneled.

DEVELOPMENT TRENDS IN 1893

The great impetus for building numerous imposing hotels and apartment buildings such as the Belmonte Flats, was the World's Columbian Exposition of 1893. In preparation for the expected onslaught of Fair visitors, Chicago investors rushed to provide accommodations. The *Master Plan of Residential Land Use of Chicago*, published in 1943, noted that, "It was the Columbian Exposition of 1893 which ushered in the first great era of apartment building. Not only were numerous three- and four-story walk up buildings with brick and stone fronts erected on the south side near Jackson Park (where the Fair was located) in 1892, but some eight- and twelve-story apartment buildings put in their appearance along Michigan Avenue near Cottage Grove Avenue and in Woodlawn near the Exposition grounds."³ So many thousands of visitors were expected that Poole Bros., Publishers, printed a sixty page booklet titled, "Homes for Visitors to the World's Fair. A List of Families in Chicago who will accommodate visitors during the period of The World's Columbian Exposition, also a list of the Hotels in the City."⁴ Since these accommodations were scattered throughout Chicago, the booklet was illustrated with full-page, large-scale maps showing major transportation routes.

At the same time as the Fair was being planned, Chicago was enjoying a population explosion. In 1870, the city's population was 300,000. In 1880, it jumped to 500,000. In 1890, after the 1889 incorporation of many areas that were formerly considered suburban, Chicago's population reached a million. One of the areas incorporated into the City of Chicago in 1889 was Hyde Park, which had boundaries extending from Lake Michigan to State Street and from 39th Street to 138th Street and included the Grand Boulevard area as well as the site of the Fair. The demand for apartments was brought about by Chicago's growing numbers. Many Chicagoans were attracted to living in the Grand Boulevard area, at least partially because of its proximity to the World's Columbian

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Exposition. Thousands of visitors came to the city to visit the Exposition and then stayed in Chicago as permanent residents.⁵ No doubt, some remained in the neighborhood of Grand Boulevard.

THE GRAND BOULEVARD NEIGHBORHOOD

The Grand Boulevard area where the Belmonte Flats was constructed was attractive, well located and a likely place for a fine apartment house. The modest frame cottages that were built along the street that became Grand Boulevard when the land was first developed in the 1860s and early 1870s were torn down for better class housing in the 1880s. An early impetus for better class redevelopment was the massive beautification effort by the South Park Commission between 1874 and 1879 that created Grand Boulevard. Designed with narrow service roads next to the building lots on both sides of the street and a wide thoroughfare in the center, the roadways forming Grand Boulevard were separated by landscaped tree-lined parkways. Beginning at 35th Street, it passed Oakwood Boulevard and continued south to 51st Street, where the Boulevard met the northern edge of Washington Park. Drexel Boulevard, another landscaped parkway terminating at Washington Park, was located a half mile to the east. By the 1880s, the area became very appealing for high quality residential development.

The Belmonte Flats at Grand Boulevard and 43rd Street was situated in a beautiful location, but it was also convenient because of superb public transportation. Right along 43rd Street, the Chicago City Railway Company operated local horse car service on double tracks from the Illinois Central Railroad Station at the lake and 43rd west past Cottage Grove Avenue and Grand Boulevard to State Street. In 1894, this line was electrified. Running perpendicular to the 43rd Street service was the city's first street railway on Cottage Grove, a half mile east of Grand Boulevard. Originally utilizing horse cars, by 1887 it ran from State and Madison to 67th Street and had a cable car system. The fastest transportation service from downtown Chicago to Grand Boulevard, and the closest to the Belmonte site was provided by the Chicago and South Side Rapid Transit Railroad that came to be known as the Alley El. Located 1-1/2 blocks west of Grand Boulevard, it had a station right on 43rd Street. Opening in May of 1892, it provided service not just to Chicago's business district but to the Transportation Building at the World's Columbian Exposition, its final destination.⁶ Anticipation and finally operation of these transportation improvements provided an important catalyst for developing the Belmonte site. In 1890, 43rd Street from State Street east to Cottage Grove (one mile in length) was almost completely vacant and undeveloped; by 1895, it was solidly built up with masonry storefront buildings containing one or two floors of residences or commercial space above. By 1895, virtually all the small frame residences in the area had been demolished and replaced with larger three-story masonry residences and flats

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for the middle classes built east and west of Grand Boulevard. Along the Boulevard itself, were the larger, elegant homes of the more wealthy. This is clear from the beautifully-detailed, high-style homes that remain.

Chicago's elite had settled on Prairie Avenue and Michigan Boulevard in the 1870s, but gradually began drifting further southward along Grand Boulevard during the 1880s. When the Washington Park Club and Race Track was built,⁷ one of the great social rituals of the time was initiated. This was the Sunday promenade down Grand Boulevard. Held in the summer, it brought the wealthy in thousands of expensive carriages to the race tracks.⁸ On their way they were introduced to the possibility of living in beautiful residences in a convenient park-like setting. Numerous socially prominent families came to live along Grand Boulevard. The 1896 *Chicago Blue Book of Selected Names* listed approximately 297 residents living on Grand Boulevard,⁹ and the 1898-99 *Elite Directory and Club List of Chicago* listed approximately 194 residents, many of whom (including Julius Rosenwald, F.A. Hibbard, A. Florsheim and John Nuveen) had names recognizable for being among Chicago's business elite.

DEVELOPMENT OF THE BELMONTE FLATS

Judge Peter S. Grosscup, the developer of the Belmonte Flats, no doubt saw the purchase of vacant land on the northeast corner of Grand Boulevard and 43rd Street as an excellent investment opportunity. Gwendolyn Wright, writing in *Moralism and the Modern Home*, noted that in 1890 renting was quite profitable to those who had the capital to invest; returns were commonly 10-12% and could be as high as 40%.¹⁰ The location gave it special appeal. In 1890, he purchased four lots for \$31,360 and, in 1892, he recruited two partners to develop the property. One was his law partner (from 1890 to 1892), Frank L. Wean; the other was Andrew W. Comstock of Detroit. A permit was taken out on November 10, 1892 and construction started on the Belmonte Flats. Four years later, they built the second building on 43rd Street.

Grosscup envisioned the 1893 apartment as an attractive and prestigious place for his family to live. As soon as it was completed, they moved into the Belmonte Flats and lived there until a move north to the Virginia, ca. 1905,¹¹ one of Chicago's first better class apartments located at the northwest corner of Rush and Ohio Streets. This was followed by a second move, ca. 1911, to the North Shore suburb of Highland Park.¹² As a measure of his status, Grosscup was listed in Chicago's 1896 *Blue Book*. He is shown at 4259 Grand Boulevard.¹³ Indeed, Judge Grosscup fit the profile of the area's other successful residents. The 1905 *Book of Chicagoans* counts among his notable judicial acts his opinion upon the application to close up the World's Columbian Exposition on Sundays and the injunction issued by him in conjunction with Judge William A Woods

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against Eugene V. Debs and other officers of the American Railway Union and subsequent proceedings in that matter.¹⁴

The building that Judge Grosscup and his partners developed was a far cry from the small and cramped flats built somewhat earlier in the 19th century and associated with the seamier side of urban life. The wealthy Chicagoan was not generally interested in communal living in the 1870s and 1880s because the most common image of apartment living was that of the crowded tenement with its narrow dark living units. Out of necessity, the less fortunate had to live in flats, and there were many flats to live in. The flat craze lasted until the depression of 1893. A survey in the 1890 census showed that 71% of Chicagoans lived in multi-family units¹⁵, but they were not upper class apartments, designed to appeal to society's upper cut. Rather, they were designed as speculative ventures to meet the needs of people who, because of financial problems, had to abandon the idea of owning their own home. As noted in *Industrial Chicago*, speculation became prevalent early, when the reverses of the 1873 depression banished the idea of a permanent home from many hearts and speculators prepared to provide for it.¹⁶ Because of its location, size, attention to detail and the architect selected, the Belmonte Flats does not fit in with the common image of apartment living; it belongs in the mainstream of the development of better class apartments.

The location of the Belmonte Flats was typical for better class apartments. Carroll William Westfall pointed out in a Chicago Historical Society lecture given April 25, 1984, that during the 1890s decade the best apartments were built on expensive sites at concentrations of commerce and transportation near exclusive residential districts.¹⁷ Situated in the center of several public transportation routes, the Belmonte Flats was built facing one of Chicago's most exclusive streets. It had an apartment entrance on Grand Boulevard and separate entrances on the corner and on 43rd Street to the first floor business establishments. Westfall notes, writing in *Inland Architect* on "The Golden Age of Chicago Apartments" that corner lots tended to receive buildings destined for a higher stratum of society because corner lots generally cost more per front foot and were larger."¹⁸ The Belmonte Flats occupies a large corner lot, and because of its height and size has an imposing presence on the street.

Over the years, the apartments within the building have been subdivided, but it appears that the building once contained two apartments per floor. It makes sense that Judge Grosscup would choose for his own residence an apartment in a desirable neighborhood and one that was attractive as well as commodious enough to fit his status and needs. Equally important was the attention to detail. Finer apartments typically had attractive exterior ornamental detail, bays and/or balconies, elegant lobbies and special interior amenities. The Belmonte Flats, though simple in massing, is thoughtfully detailed on the

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exterior. The lobby has a richly ornamented plaster ceiling and mosaic tile flooring in decorative patterns. There is wood wainscoting in the stair halls. Each apartment was built with a rounded tower and bow windows to provide considerable light and air as well as lovely views. They also had fireplaces and mosaic floors. In a section on apartment living, *Industrial Chicago*, published in 1891, noted that amenities like these "present inducements to the renter which cannot be overlooked and are the only means of providing businessmen who have no houses of their own with homes near the business center where persons of their own class may congregate as in a select residence neighborhood."¹⁹

ARCHITECTS FOR THE BELMONTE FLATS: PATTON AND FISHER

Patton and Fisher, the architects hired to design both the Belmonte Flats in 1893 and the 1896 annex, enjoyed a fine reputation, so it is not surprising they were selected. Normand S. Patton was born in Hartford, Connecticut in 1852 and attended Amherst College and M.I.T. Arriving in Chicago in 1883, he set up practice with Reynolds Fisher, who continued as his partner until 1901, when Fisher gave up the practice of architecture, moved to Seattle, and became vice president of his brother's business, the Pontiac Brick & Tile company. It is possible that the Belmonte Flats has such handsome and unusual mosaic tile work because of this relationship. Patton's firm was Patton, Fisher and Miller between 1898 and 1901 and Patton and Miller between 1901 and 1912. In the early 1890s, they built several residences in the Grand Boulevard, Kenwood, and Hyde Park areas. They also designed the Chicago Academy of Sciences at 2001 North Lincoln Park West, Chicago, (1893) and the Dana Hotel at 666 North State Street (1891, demolished). In 1896, Patton became architect for the Chicago Board of Education, a position he held for two years. Immediately after this, he began designing libraries. Over a hundred were built throughout the country including large libraries for Oberlin College, Purdue University and Augustana College, Rock Island. His specialty was public buildings like libraries and schools, but he had a broad practice that included apartment buildings and large planning projects for universities such as Purdue in Indiana and Carleton College at Northfield, Minnesota. He was honored with Fellowship in the American Institute of Architects in 1889, asked to write several articles for the *Inland Architect and News Record*, and highly praised in his obituary in the *Journal of the American Institute of Architects*. It stated, "He held the respect of all who knew him, and was recognized as a leader in the profession."²⁰ There is a monograph in the collection of the Chicago Historical Society titled, *Patton and Miller, Architects, Chicago, A View of their Work, 1886-1912*. Containing a large number of illustrations of his school and library designs, it shows the stylistic diversity of his work, with simplicity as a common thread.

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APARTMENT LIVING FOR THE WEALTHY

Apartment living as an upper class or upper middle class phenomenon began in New York in 1869, when Richard Morris Hunt designed the Stuyvesant Apartments. Even if the persistent image (and usually the reality) of apartment living was associated with tenement life and the misfortune of the poor rather than the privilege of the rich, a number of quality apartment buildings such as the Dakota (1883), the Chelsea (1883) and the Central Park Apartments (1883-1927) were built in New York before the turn of the century. They contained large and luxurious units to appeal to society's cream. New York was a large and densely-populated city like Paris, where apartment living prevailed, so it was natural for New Yorkers to look to Paris for inspiration. In fact, large apartment houses were known generically known as "French Flats". Wim de Wit has noted in an essay on apartment houses in *Chicago History* that "At first, members of the wealthy upper class were unwilling to leave their mansions and resettle in an apartment. Their reluctance began to give way as the apartment became associated with notions of status and cachet that implied that those who lived in an American apartment could command the same respect as the old prestigious families who for a number of years had been living in Parisian ones."²¹ During the 1890s and early years of the twentieth century many magazine articles in architectural magazines described how the French lived in their enormous apartments. An article in the July, 1892 issue of the *Architectural Record* compares French and New York flats.

Chicago, however, was not New York. The city in the 1890s was not congested, and Chicagoans of means did not have to take an apartment because they had little choice. They could move north, west or south following lines of transportation to the less densely parts of the city and suburbs and live in single-family homes. Those who chose to live on Grand Boulevard in the Belmonte Flats found, in 1893, a sparsely populated area of elegant homes, an area that would be appealing. The wealthy who might become worried leaving their houses vacant during absences abroad or in summer resort areas or who were vexed by the problem of finding and keeping servants could find those problems solved by apartment living. And residents of the nearby mansions could find a comfortable place for friends and extended family to stay. The Belmonte Flats could serve tenants such as family guests too numerous to accommodate in the nearby homes, socially prominent bachelors, young married couples, widows, widowers, and recent transplants to Chicago in the process of getting settled.

From early on, Chicago had resisted multifamily residences of any kind. Everett Chamberlain, wrote in his 1874 guidebook, *Chicago and its Suburbs*, "The fact is thoroughly established that ninety-nine Chicago families in every hundred will go an hour's drive into the country or toward the country rather than live under or over another

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family as the average New Yorker or Parisian does."²² While not exactly accurate, Chamberlain expressed a fairly widely-held sentiment. It was not until 1904, that Chicago yellow pages had a listing for apartments; prior to that time, multi-family dwellings were listed under hotels. Residents cherished the view of Chicago as a community of free standing single-family residences even long after it had become a thriving commercial city rather than a small town.

CHICAGO APARTMENTS

Chicago, unlike New York, did not derive its models for apartment living from large Paris apartments. Herbert Croly, a New York critic writing in the February, 1907, *Architectural Record*, observed that while New Yorkers turned to Paris for models, Chicagoans favored exteriors with a simplicity and even modesty...In Paris, a severely simple apartment house would look affected whereas in Chicago an apartment that sought to live up to the Parisian standard would look even more conscious of the impropriety of its appearance."²³ This fact is born out in the simple designs of the early 1890s for office buildings, hotels and apartment buildings, including the Belmonte Flats. Westfall points out that the largely self-contained character of the history of Chicago's apartment buildings was based on local tradition that values houses not apartments as homes.

Because Chicagoans always embraced living in private residences, many of the earliest of the better class apartment buildings resembled single-family homes. They tended to be six flats and had one central door with bays and/or porches, resembling a mansion more than the blocks of multifamily flats over stores that sprang up in the 1880s along Chicago's commercial arteries. The section of the Belmonte Flats built in 1896 that houses twelve apartments fits this description, differing on the exterior from a single-family house only in the repetitious tiers of windows.

The disguise worked well for three and four-story apartment buildings, but it was considerably more difficult to make a building look like a mansion when it was very large and required an elevator. Westfall points out that if the apartment building had to be large it could imitate the largest of all mansions, the hotel. "Chicago's better hotels were operated as if every guest was a personal friend put up at the host's home."²⁴ Ironically, the form of the 1893 Belmonte Flats and its contemporaries bears an unmistakable resemblance to the Palmer House Hotel, built in the 1870s and one of Chicago's most elegant hotels. That building, replaced long ago, had a corner pavilion like many 19th century Parisian apartment houses. The difference between the Palmer House and the later buildings with corner towers lies in the stripped down simplicity characteristic of the 1890s Chicago School buildings with Queen Anne detailing commonly found in hotels and apartments by Clinton Warren and other architects of the period.

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Despite the success of the World's Columbian Exposition, the depression almost immediately following the close of the Fair, caused apartment construction to virtually stop. Nearly a decade passed before full-scale building actively resumed with residential construction during the interval largely limited to mansions and country houses commissioned by the wealthy. Housing starts in Chicago numbered 13,100 in 1892 and 3,500 in 1900.²⁵

When construction resumed after the Depression, there was a new wave of luxury apartment buildings. Architect Benjamin Marshall took the place of Clinton J. Warren as the specialist. Stylistically, they were a far cry from the simple Queen Anne designs, related to Chicago School office buildings, popular in the nineties. The Columbian Exposition, with its Neo-classical monuments, ushered in a commitment to historical revival architecture, so that the latest in luxury apartments were quite literal interpretations of Tudor and Colonial architecture. Benjamin Marshall's Marshall Apartments was characteristic. Built in 1905, it was Georgian Revival, modeled after the single family mansion designed by McKim, Mead and White for Bryon Lathrop in 1892, a few blocks away. As years went by, the wealthy came to accept these buildings as fine places to live. They were advertised as very desirable, and found their way into publications including Albert Partridge's *Directory to Apartments of a Better Class along the North Side of Chicago*. The demand for better class apartments continued through the 1920s, a decade of unprecedented prosperity. From the end of World War I until the 1929 Depression, Chicago enjoyed the "halcyon days of expensive, high rise apartment construction."²⁶

Forty years of construction of better class apartments was ushered in during the early 1890s, when the Belmonte Flats was constructed. A fine example of Chicago School architecture, with Queen Anne and Richardsonian Romanesque details characteristically employed in the design of multifamily dwellings of the period, this 1893 building is particularly significant because of its stylistic identity and because so few are left in Chicago, with none in the area of Grand Boulevard.

Endnotes

1. Condit, p. 151.
2. They are similar in form but not necessarily in construction materials. A considerable number of the apartment buildings were wood frame rather than metal frame buildings.
3. *Master Plan*, p. 27.

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4. Homes for Visitors to the World's Fair. A List of Families in Chicago who will accommodate visitor during the period of The World's Columbian Exposition, also a list of the Hotels in the City.
5. *Master plan*, p. 29.
6. In 1997, this line is still in operation.
7. Block, p. 31. It was designed in 1883 by Solon S. Beman and said to be the most elegantly-appointed clubhouse and finest race course in the United States.
8. Mayer and Wade, 146.
9. *Chicago Blue Book*, pp 134-38.
10. Wright, p. 83.
11. Marquis, 1905.
12. Marquis, 1911.
13. *Chicago Blue Book*, 135.
14. Marquis, 1905.
15. Wright, p. 83.
16. *Industrial Chicago: Chicago Architectural Styles*, 1891..
17. Westfall, *Chicago Apartment: 1871-1923*.
18. Westfall, "The Golden Age of Chicago Apartments," 1980, 21.
19. *Industrial Chicago: Chicago Architectural Styles*, 1891.
20. "Patton, Normand S. Obituary." *Journal of the AIA*, 1915, 248.
21. De Wit, 1984, 21.
22. Chamberlain, 1874, pl 88.

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- 23. Westfall, *Chicago Apartment: 1871-1923*, 1984.
- 24. Ibid.
- 25. Wright, 110.
- 26. Westfall, *Chicago Apartment: 1871-1923*, 1984.

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Section 10 Page 28 Belmonte Flats, Cook County, Illinois
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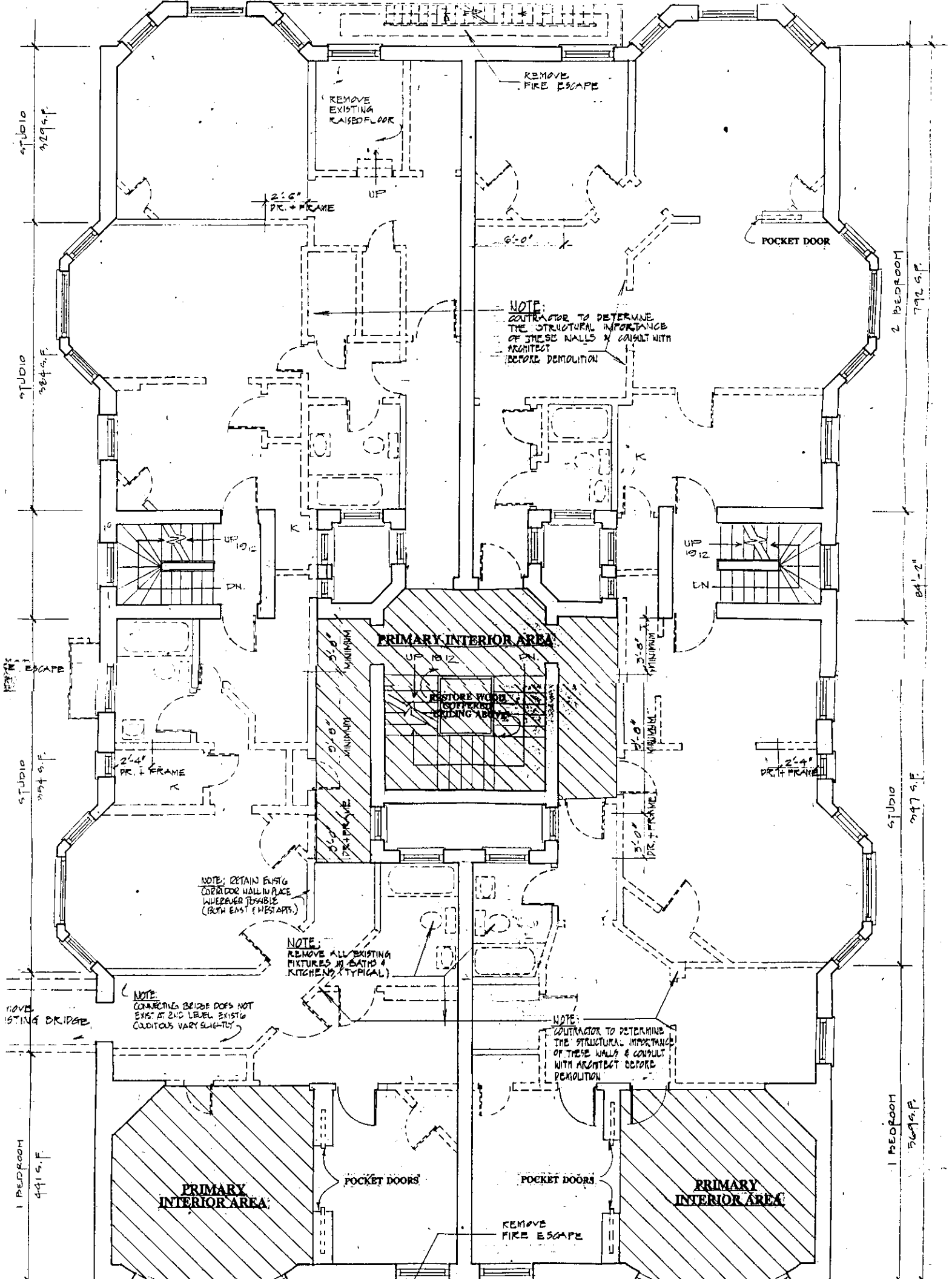
GEOGRAPHICAL DATA

Verbal Boundary Description

Lots 7, 8, 9, and 10 in Botsford Boulevard Subdivision of Part of the S 1/2, S1/2, SW 1/4, NE 1/4
Section 3, Township 36 North, Range 14, East of the Third Principal Meridian.

Boundary Justification

The property includes the buildings and lots historically associated with the Belmonte Flats and
that retains historic integrity.



REMOVE EXISTING RAISED FLOOR

REMOVE FIRE ESCAPE

2'-6" DR. + FRAME

UP

6'-0"

POCKET DOOR

2 BEDROOM 792 S.F.

NOTE:
CONTRACTOR TO DETERMINE THE STRUCTURAL IMPORTANCE OF THESE WALLS & CONSULT WITH ARCHITECT BEFORE DEMOLITION

STUDIO 929 S.F.

STUDIO 984 S.F.

STUDIO 994 S.F.

1 BEDROOM 441 S.F.

84'-2"

STUDIO 997 S.F.

1 BEDROOM 569 S.F.

PRIMARY INTERIOR AREA

RESTORE WOOD SUPPORTS BEING ABOVE

3'-0" MINIMUM

3'-0" MINIMUM

3'-0" MINIMUM

3'-0" MINIMUM

3'-0" MINIMUM

3'-0" MINIMUM

2'-4" DR. + FRAME

NOTE: RETAIN EXIST'G CORRIDOR WALL IN PLACE WHEREVER FEASIBLE (BOTH EAST & WEST STAIRS)

NOTE: REMOVE ALL EXISTING FIXTURES IN BATHS & KITCHENS (TYPICAL)

NOTE: CONNECTING BRIDGE DOES NOT EXIST AT 2ND LEVEL EXIST'G CONDITIONS VARY SLIGHTLY

NOTE: CONTRACTOR TO DETERMINE THE STRUCTURAL IMPORTANCE OF THESE WALLS & CONSULT WITH ARCHITECT BEFORE DEMOLITION

PRIMARY INTERIOR AREA

POCKET DOORS

POCKET DOORS

PRIMARY INTERIOR AREA

REMOVE FIRE ESCAPE

STUDIO
729 s.f.

STUDIO
784 s.f.

2 BEDROOM
792 s.f.

84'-2"

5'-0"

5'-0"

5'-0"

5'-0"

5'-0"

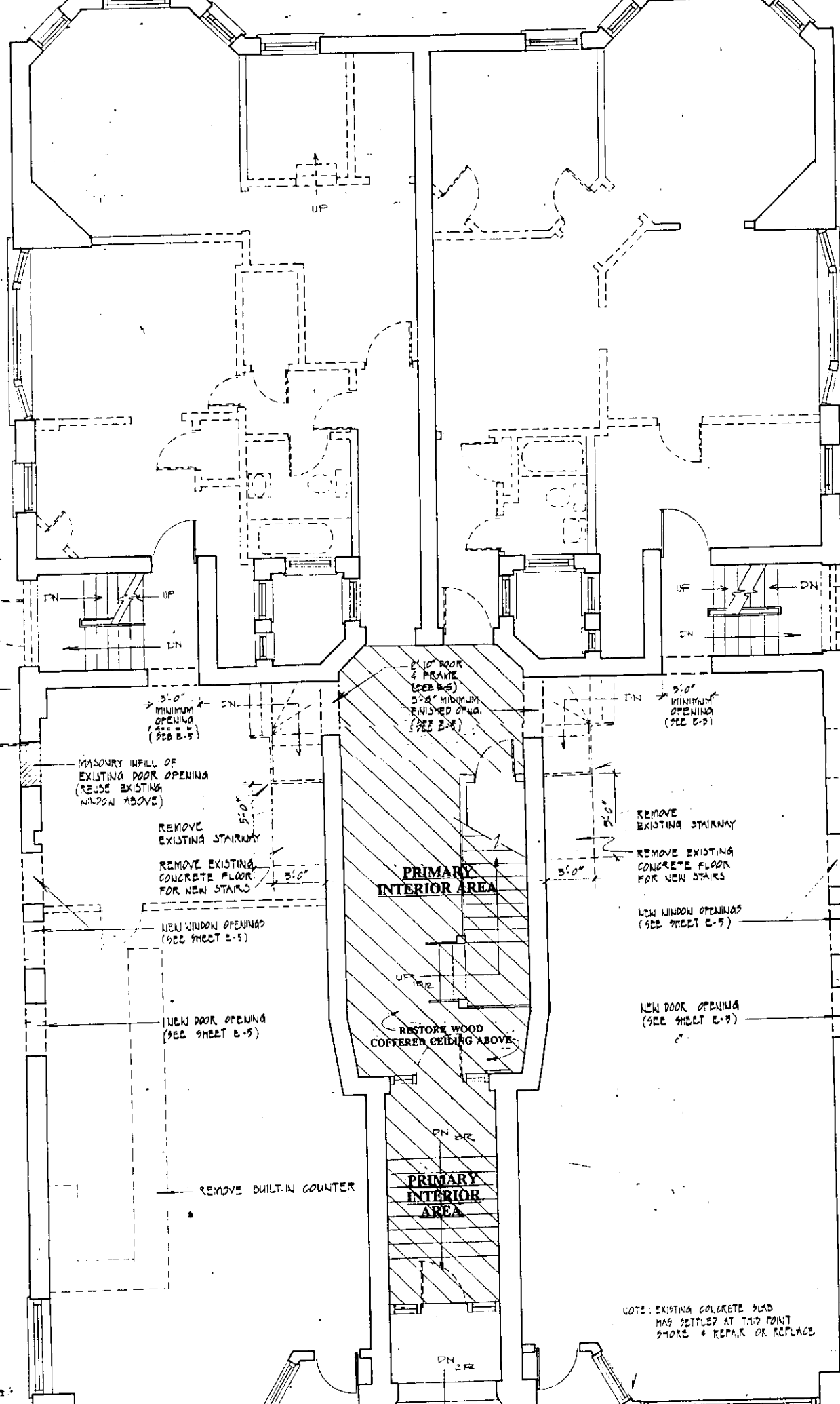
5'-0"

5'-0"

5'-0"

5'-0"

5'-0"



2" x 10" ROOF
& FRAME
(SEE E-5)
5'-8" MINIMUM
FINISHED ORNG.
(SEE E-5)

3'-0"
MINIMUM
OPENING
(SEE E-5)

3'-0"
MINIMUM
OPENING
(SEE E-5)

MASONRY INFILL OF
EXISTING DOOR OPENING
(REUSE EXISTING
WINDOW ABOVE)

REMOVE
EXISTING STAIRWAY

REMOVE EXISTING
CONCRETE FLOOR
FOR NEW STAIRS

NEW WINDOW OPENINGS
(SEE SHEET E-5)

NEW DOOR OPENING
(SEE SHEET E-5)

REMOVE BUILT-IN COUNTER

**PRIMARY
INTERIOR AREA**

RESTORE WOOD
COFFERED CEILING ABOVE

**PRIMARY
INTERIOR
AREA**

REMOVE
EXISTING STAIRWAY

REMOVE EXISTING
CONCRETE FLOOR
FOR NEW STAIRS

NEW WINDOW OPENINGS
(SEE SHEET E-5)

NEW DOOR OPENING
(SEE SHEET E-5)

NOTE: EXISTING CONCRETE SLAB
MAY SETTLE AT THIS POINT
SHORE & REPAIR OR REPLACE

(1) are
(2) his
or ink
in
The
(3) det
has
his
(4) sha
(5) r

2
50
I

C
A
B

REAR
EAST
SOUTH
WEST
NORTH
EAST

1 bedroom
424 s.f.

bedroom

studio
225 s.f.

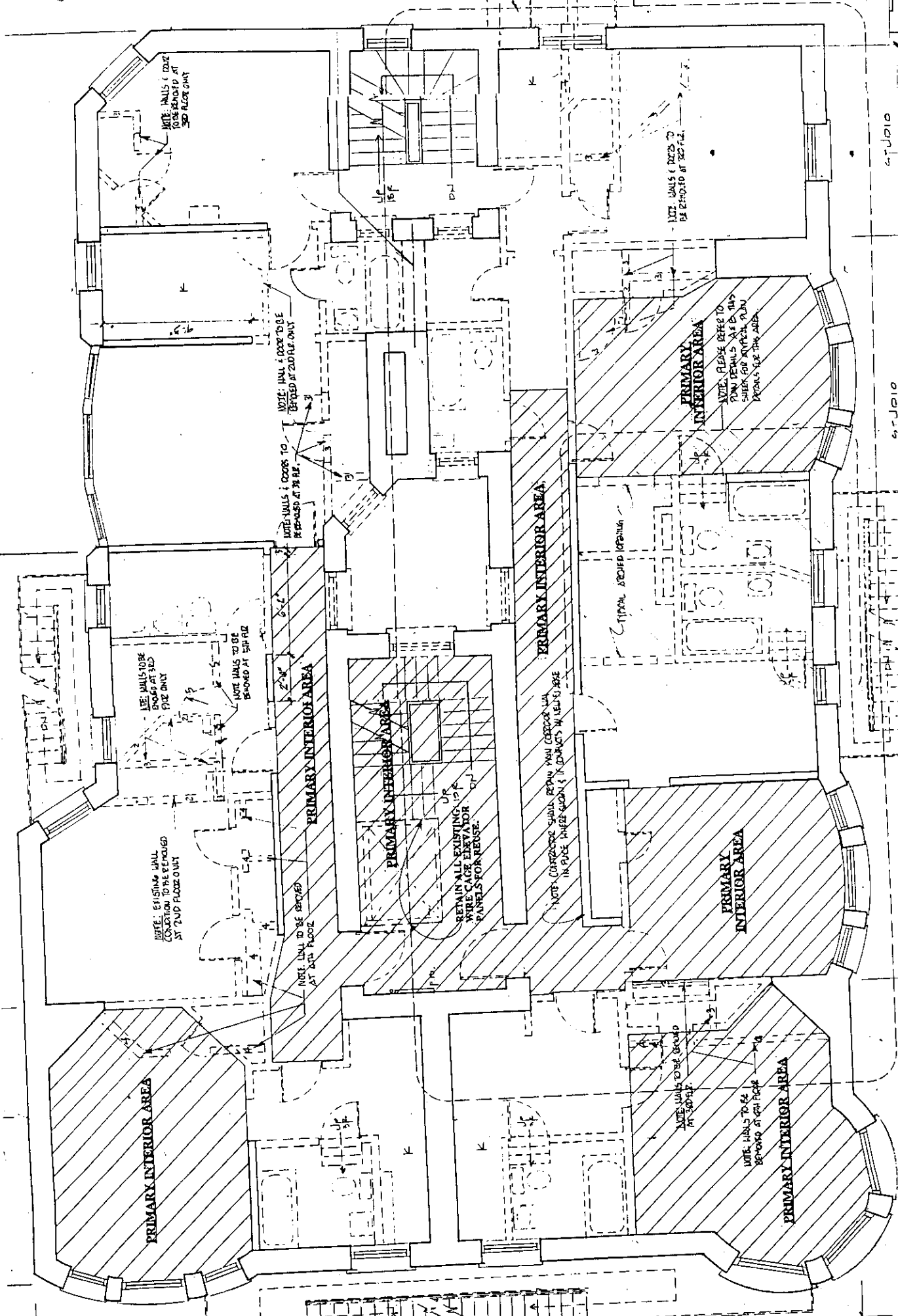
studio
304 s.f.

1 bedroom
412 s.f.

studio
476 s.f.

4257 S. King Drive, Chicago, IL
8 Story building

Belmonte Flats
DEMOLITION PLAN
1/4"=1'-0"



PRIMARY INTERIOR AREA

PRIMARY INTERIOR AREA

PRIMARY INTERIOR AREA

PRIMARY INTERIOR AREA

PRIMARY INTERIOR AREA

PRIMARY INTERIOR AREA

NOTE: EXISTING WALL
CONDITION TO BE RECORDED
AT 2ND FLOOR ONLY

NOTE: HALLS & DOORS
TO BE REMOVED AT
2ND FLOOR ONLY

NOTE: HALL & DOORS TO BE
REMOVED AT 2ND FLOOR ONLY

NOTE: HALLS & DOORS TO
BE REMOVED AT 2ND FLOOR ONLY

NOTE: HALL TO BE REMOVED
AT 2ND FLOOR

REMAIN ALL EXISTING DOOR
WHERE CAGE ELEVATOR
PANELS FOR REUSE.

NOTE: CORRIDORS SHALL REMAIN MAIN CORRIDOR UNLESS
IN CASE INTERFERES WITH CORRIDOR USE

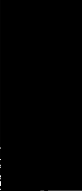
NOTE: PLEASE REFER TO
PLAN DETAILS AT EACH
FLOOR FOR ANY OTHER PLAN
DETAILS FOR THIS AREA

NOTE: HALLS & DOORS TO
BE REMOVED AT 2ND FLOOR

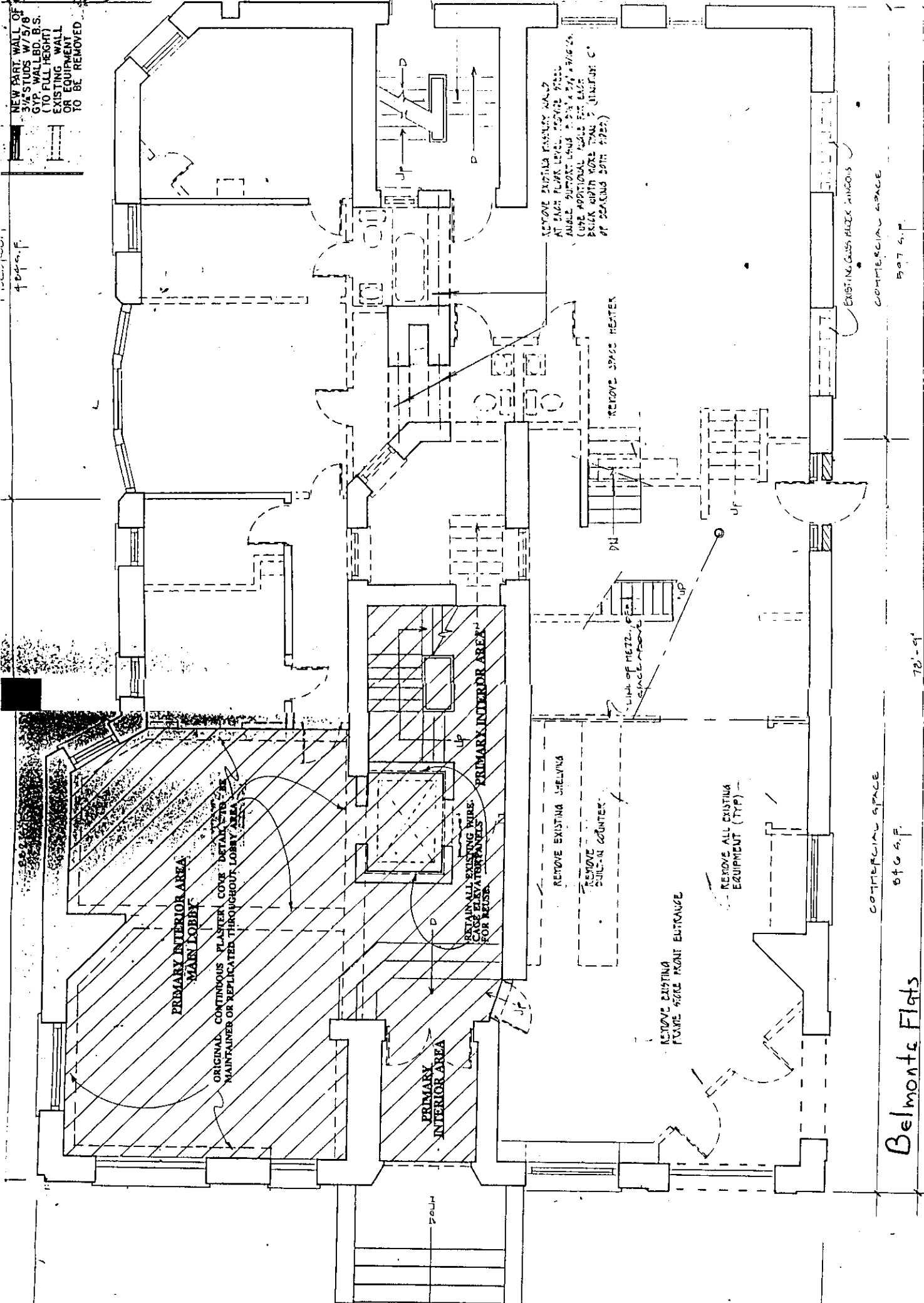
NOTE: HALLS TO BE REMOVED
AT 2ND FLOOR

NOTE: HALLS TO BE
REMOVED AT 2ND FLOOR

TYPICAL STAGED OPENING



NEW PART WALL OF
3/4" STUDS W/ 5/8"
GYP. WALLBD. B.S.
(TO FULL HEIGHT)
EXISTING WALL
OR EQUIPMENT
TO BE REMOVED



444 s.f.

507 s.f.

72'-9"

876 s.f.

Belmonte Flats

EXISTING / DEMOLITION GROUND / FIRST FLOOR PLAN

4257 S. King Drive, Chicago, IL $1/4" = 1'-0"$ 43rd Street

8 story building

ORIC PRESERVATION NOTES



United States Department of the Interior

NATIONAL PARK SERVICE

P.O. Box 37127
Washington, D.C. 20013-7127

IN REPLY REFER TO:

The Director of the National Park Service is pleased to announce actions on the following properties for the National Register of Historic Places.

For further information contact Edson Beall via voice
(202) 343-1572, fax (202) 343-1836 or E-mail: Edson_Beall@nps.gov

Visit our web site at <http://www.cr.nps.gov/nr/nrhome.html>

FEB 13 1000

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 2/02/98 THROUGH 2/06/98

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

ARIZONA, MARICOPA COUNTY, Idylwilde Park Historic District, Roughly bounded by 11th and 12th Sts., Weldon, and Fairmont Aves., Phoenix, 98000054, LISTED, 2/05/98

ARIZONA, MARICOPA COUNTY, Rittenhouse Elementary School, Ellsworth Rd., 1 mi. N of Rittenhouse Rd., Queen Creek, 98000053, LISTED, 2/05/98

CALIFORNIA, SONOMA COUNTY, Hood, William, House, 7501 Sonoma Hwy, Santa Rosa, 97001658, LISTED, 2/06/98

FLORIDA, HENDRY COUNTY, Executive House, 125 W. Del Monte Ave., Clewiston, 98000059, LISTED, 2/05/98

FLORIDA, MANATEE COUNTY, Austin House, 227 Delmar Ave., Sarasota vicinity, 98000062, LISTED, 2/05/98 (Whitfield Estates Subdivision)

FLORIDA, ORANGE COUNTY, Eatonville Historic District, Roughly bounded by Wymore Rd., Eaton St., Fords, and East Aves., Ruffel, and Clark Sts., Eatonville, 97001214, LISTED, 2/03/98

FLORIDA, SARASOTA COUNTY, House at 507 Jackson Drive, 507 Jackson Drive, Sarasota, 98000060, LISTED, 2/05/98

FLORIDA, VOLUSIA COUNTY, Dunlawton Avenue Historic District, Roughly along Dunlawton Ave. to Lafayette Ave., and Orange Ave. and Wellman St., Port Orange, 98000055, LISTED, 2/05/98 (Port Orange MPS)

FLORIDA, VOLUSIA COUNTY, Grace Episcopal Church and Guild Hall, 4100 Ridgewood Ave., Port Orange, 98000058, LISTED, 2/05/98 (Port Orange MPS)

FLORIDA, VOLUSIA COUNTY, Halifax Drive Historic District, Roughly along Halifax Dr. from Dunlawton to Herbert St., Port Orange, 98000056, LISTED, 2/05/98 (Port Orange MPS)

FLORIDA, VOLUSIA COUNTY, Port Orange Florida East Coast Railway Freight Depot, 415C Herbert St., Port Orange, 98000057, LISTED, 2/05/98 (Port Orange MPS)

ILLINOIS, COOK COUNTY, Belmonte Flats, 4257-4259 S. Dr. Martin Luther King Jr. Dr., and 400-412 E. 43rd St., Chicago, 98000063, LISTED, 2/05/98

ILLINOIS, COOK COUNTY, Church of the Epiphany, 201 S. Ashland Ave., Chicago, 98000067, LISTED, 2/05/98

ILLINOIS, JERSEY COUNTY, Brainerd, Charles, House, 420 E. Main St., Grafton, 98000065, LISTED, 2/05/98 (Grafton MPS)

ILLINOIS, LAKE COUNTY, Chicago, Milwaukee and St. Paul Railway Passenger Depot, 860 Deerfield Rd., Deerfield, 98000066, LISTED, 2/05/98

ILLINOIS, LAKE COUNTY, Proctor Building, 520-30 N. Milwaukee Ave., Libertyville, 98000064, LISTED, 2/05/98

MISSOURI, BUTLER COUNTY, Mark Twain School, 1012 N. Main St., Poplar Bluff, 98000031, LISTED, 2/05/98 (Poplar Bluff MPS)

MISSOURI, DE KALB COUNTY, DeKalb County Courthouse, 109 W. Main St., Maysville, 98000068, LISTED, 2/05/98

MISSOURI, HOWARD COUNTY, Fayette Courthouse Square Historic District, Roughly along S. Main and N. Main, W. Morrison, E. Morrison, N. Church, and W. Davis Sts., Fayette, 98000069, LISTED, 2/05/98

NEBRASKA, DOUGLAS COUNTY, Franklin School, 4302 S. 39th Ave., Omaha, 98000070, LISTED, 2/05/98

NEW MEXICO, BERNALILLO COUNTY, Simms Building, 400 Gold Ave. SW, Albuquerque, 97001653, LISTED, 2/02/98

OKLAHOMA, KAY COUNTY, Tipton, J.P., Farmstead, 3.1 mi. E of Newkirk, Newkirk vicinity, 98000073, LISTED, 2/05/98

PENNSYLVANIA, PHILADELPHIA COUNTY, West Philadelphia Streetcar Suburb Historic District, Roughly bounded by U. of Pennsylvania campus, Woodlands Cemetery, Poweltown Ave., 52nd St., and Woodland Ave., Philadelphia, 97001669, LISTED, 2/05/98